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<u>Guitar World 2004-03</u>

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BLACK SABBATH **BLACK SABBATH**

WORDS AND MUSIC BY Frank Iommi, John Osbourne, William Ward and Terence Butler **TRANSCRIBED BY** Jeff Perrin



A Intro (0:38, 2:20, 4:02)

Slow Rock ♩ = 66

G5



Bb



G5

N.C.

G5

N.C.

slight vib.

(sound effects) 1 Gtr. 1 (elec. w/dist.)

Music notation for measures 1-4. Measure 1: Guitar 1 (electric with distortion) plays a series of notes (5, 4, 5, 4, 5, 4, 5, 4) with a forte (f) dynamic. Measure 2: Bass plays a series of notes (3, 5, 4, 4, 4, 4, 4, 4) with a forte (f) dynamic. Measure 3: Guitar 1 plays a series of notes (5, 4, 5, 4, 5, 4, 5, 4) with a forte (f) dynamic. Measure 4: Bass plays a series of notes (3, 5, 4, 4, 4, 4, 4, 4) with a forte (f) dynamic. Chord diagrams for G5 and Bb are shown above the staff. Bass fills are indicated: *Bass Fill 1 and *Bass Fill 2.

*Substitute Bass Fill 2 third time.

*Substitute Bass Fill 1 third time.

(3rd time) To Coda ⊕
(skip ahead to meas. 22)

G5

N.C.

G5

N.C.

slight vib.

Music notation for measures 5-8. Measure 5: Guitar 1 plays a series of notes (5, 4, 5, 4, 5, 4, 5, 4) with a forte (f) dynamic. Measure 6: Bass plays a series of notes (3, 5, 4, 4, 4, 4, 4, 4) with a forte (f) dynamic. Measure 7: Guitar 1 plays a series of notes (5, 4, 5, 4, 5, 4, 5, 4) with a forte (f) dynamic. Measure 8: Bass plays a series of notes (3, 5, 4, 4, 4, 4, 4, 4) with a forte (f) dynamic. Chord diagrams for G5 and Bb are shown above the staff. Bass fills are indicated: *Bass Fill 1 and *Bass Fill 2.

*Turn guitar's volume knob down
(1st and 2nd times only).

9

slight vib.

slight vib.

Music notation for measures 9-12. Measure 9: Guitar 1 plays a series of notes (5, 4, 5, 4, 5, 4, 5, 4) with a mezzo-piano (mp) dynamic. Measure 10: Bass plays a series of notes (3, 5, 4, 4, 4, 4, 4, 4) with a mezzo-piano (mp) dynamic. Measure 11: Guitar 1 plays a series of notes (5, 4, 5, 4, 5, 4, 5, 4) with a mezzo-piano (mp) dynamic. Measure 12: Bass plays a series of notes (3, 5, 4, 4, 4, 4, 4, 4) with a mezzo-piano (mp) dynamic. Chord diagrams for G5 and Bb are shown above the staff. Bass fills are indicated: *Bass Fill 1 and *Bass Fill 2.

B Verses (1:23, 3:05)

1. What is this that stands before me
2. Turn 'round quick and start to run
- Big black shape with eyes of fire
- Satan's sitting there He's smiling

Figure in black
Find out I'm
Telling
Watches those flames

N.C.



Music notation for measures 13-14. Measure 13: Guitar 1 plays a series of notes (5, 4, 5, 4, 5, 4, 5, 4) with a mezzo-piano (mp) dynamic. Measure 14: Bass plays a series of notes (3, 5, 4, 4, 4, 4, 4, 4) with a mezzo-piano (mp) dynamic. Chord diagrams for G5 and Bb are shown above the staff. Bass fills are indicated: *Bass Fill 1 and *Bass Fill 2.

Bass plays Bass Fig. 1 seven and a half times (see meas. 11)

As heard on the Warner Bros. recording **Black Sabbath**

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BLACK SABBATH BLACK SABBATH

1. *D.S.*  2. *D.S. at Coda* 
(go back to meas. 1) (go back to meas. 1)

{ which points at me
the chosen one
people get their desire
higher and higher

Oh no

Oh no no Please God help me

18



f
*Turn volume knob on
guitar back up.

Bass plays Bass Fill 1 simile (see meas. 2)

 Coda (4:31)

$\text{♩} = 124$ ($\text{♩} = \text{♩}$) (4:36)

G5 N.C. (Gm)
Gtr. 1 P.M. (repeat previous measure)



C Bridge (4:44)

1., 2., 3.

(1.) Is it the comin' end my friend
(2.) Satan's the comin' 'round the bend
(3.) People running 'cause they're scared
(4.) people better go and beware

No

No

You

N.C. (Gm)

Gtr. 1
P.M.

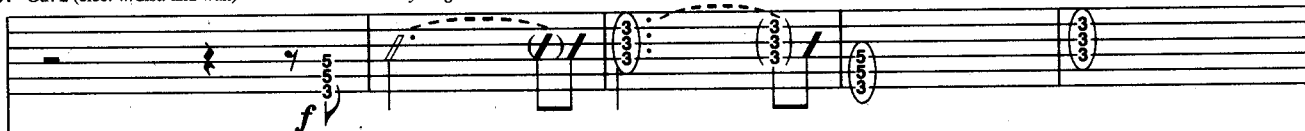


Bass plays Bass Fig. 2 fifteen times (see meas. 25)

4. Please no G5 Bb/F** G5/E Bb/Eb end Rhy. Fig. 1

31 Gtr. 2 (elec. w/dist. and wah)

Rhy. Fig. 1



Gtr. 1
P.M.

*repeat prev. chord

Bass

Bass Fig. 3

end Bass Fig. 3



**Note on right is played by bass.

BLACK SABBATH **BLACK SABBATH**

D Guitar Solo (5:14)

G5

Gtr. 2 plays Rhy. Fig. 1 five times simile (see meas. 32)

Bb/F

G5/E

Bb/Eb

36 Gtr. 1 P.H.

pitch: F
Bass plays Bass Fig. 3 (see meas. 32)

40 G5 Gtr. 1 full

Bass
Bass Fig. 4

42 G5/E full

end Bass Fig. 4

44 G5 Gtr. 1 full

Bass plays Bass Fig. 4 (see meas. 40)

46 G5/E 1/4

48 G5 Gtr. 1 full

Bass

BLACK SABBATH **BLACK SABBATH**

50 **G5/E** **Bb/Eb**

52 **G5** **Bb/F**

54 **G5/E** **Bb/Eb**

E **Outro (5:58)**

56 **G5** **Bb/F** **Bb/F** **G5**

Gr. 2

Gr. 1

Bass

*Bottom note is sounded unintentionally.

60 **Bb/F** **G5**

Gtrs. 1 and 2

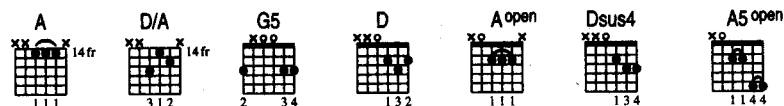
Bass

NOTHIN' BUT A GOOD TIME POISON

WORDS AND MUSIC BY Bret Michaels, Bobby Dall, C.C. DeVille and Rikki Rockett TRANSCRIBED BY Andy Aledort

All guitars are tuned down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): E \flat A \flat D \flat G \flat .



All notes and chords sound one half step lower than written (key of A \flat).

A Intro (0:00)

Moderate Rock $\text{♩} = 132$

Gtr. 1 (elec. w/dist.)

A D/A A D/A A D/A A G5 Whew D 1.

Bass w/pick

*first chord is tied on repeat only

2. whew you Whooh ha ha ha yeah

A D/A A D/A A D/A A G5 D

9. Gtr. 1 Dsus4 D A D/A A D/A A D/A A G

Gtr. 2 (elec. w/dist.)

Bass

As heard on Poison's DCC recording *Open Up and Say... Ahh!*

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NOTHIN' BUT A GOOD TIME **POISON**

12

D A5

P.H. full full w/fdbk

pitch: A

B 1st and 2nd Verses (0:34, 1:20)

1. Not a dime I can't-a pay my rent I can barely make it through the week Sat-
 2. spend my money on women and wine but I couldn't tell you where I spent last night A

A D/A A G5 D

16 Gtrs. 1 and 2

Bass

urday night I'd like to make my girl but right now I can't-a make ends meet no now and then I'm always
 I'm real sorry 'bout the shape I'm in I just like my fun every now and then I'm always

D/A A G5 D A

20

C (0:49, 1:35)

workin' slavin' everyday Gotta get a break from the same old same old
 D/A A D/A A G5 D Dsus4 D A

24

Gtr. 3 plays Fill 2 second time

Fill 1 (1:26)

(D) A

Gtr. 3 (elec. w/dist.)

Fill 2 (1:40)

(D) (A)

Gtr. 3 (elec. w/dist.)

NOTHIN' BUT A GOOD TIME **POISON**

I	need a	chance	just to	get away	If	you could	hear me	think	this is	what I'd say	Don't	need no-
D/A	A	D/A	A		D/A	A	G5		D	Dsus4	D	A

[illegible]

§

D Chorus (1:03, 1:50, 3:06)

thin'	but a		good	time	How	can	I	resist	Ain't	lookin' for nothin'
A	D/A A	D/A A	G5	D		Dsus4	D	A5		A

32 *Rhy. Fig. 1*

[illegible]

(3rd time) **To Coda** ⊕

(skip ahead to meas. 76) 1.

		but a	good	time	and it	don't	get	better	than this
D/A A	D/A A		G5			D		Dsus4 D	A5

end Rhv. Fig. 1

—2—

36

end Rhy. Fig. 1

5 5 5 5 5 3 (3) 3 3 3 5 3 4 5 5 5 0 3 5 (5)

2. Say I

2. Say

get better than this
Dsus4 D A5

You see I [redacted] I raise a toast to all
A5 G5

E Breakdown (2:07)

I raise a toast

AF

A5

40

Dsus4 D A5

Gtr. 3 plays Fill 3

Fill 3 (2:01)

(D)

Gtr. 3 (elec. w/dist.)

slight P.H. ----- (A)
full full

(A)

*T.H.

Fill 3 (2:01)
(D)

Gtr. 3 (elec. w/dist.)

slight P.H. ... (A)

full full

*T.H.

5 (5) 2 4 (4) 2 (2) 2 (14) (2)

*Tapped harmonic: tap index or middle finger of picking hand on string directly above 14th fret

*Tapped harmonic: tap index or middle finger of picking hand on string directly above 14th fret

NOTHIN' BUT A GOOD TIME **POISON**

of us who are breakin' our backs every day If wantin' the good life is such

45

a crime Lord then put me away yeah Here's to you

49

F Guitar Solo (2:22)

52

A Gtr. 3 grad. bend full D/A A D/A full A full G5 full D

f

Gtrs. 1 and 2 Rhy. Fig. 2

Bass

Dsus4 D A5 A D/A A D/A A G5

54

(wide vib.)

end Rhy. Fig. 2 Gtrs. 1 and 2 repeat Rhy. Fig. 2 twice (see meas. 52)

NOTHIN' BUT A GOOD TIME **POISON**

57 Gtr. 3 *w/bar* full \downarrow -2

58 Bass

59 A D/A A D/A A G5 D Dsus4 D A5

60

61

62

63 *(wide vib.)* full full full full full full full full full full full

64 Dsus4 D A5 **G** Re-intro (2:51) A D/A A D/A A

65 Gtr. 3 *full (wide vib.)*

66 Gtrs. 1 and 2 Gtr. 1

67 Bass

68

69 Gtr. 1

NOTHIN' BUT A GOOD TIME POISON

D.S. al Coda \oplus
(go back to \boxed{D})

Don't need no-

72 D/A A D/A A D/A A G5 D A

\oplus Coda (3:17)

\boxed{E} Out-chorus (3:21)

Don't need nothin'

but a good

76 Dsus4 D A5 A D/A A D/A A G5

Gtrs. 1 and 2

Gtrs. 1 and 2 play Rhy. Fig. 1 (see meas. 32)

Gtr. 3

P.H.

pitch: E

Bass

time

D

How

can

I

resist

A5

Ain't

lookin'

for

no-

79 Gtr. 3 P.H.

Bass

thin'

but

a

good

time

and

it

don't

get

better

than

this

D/A A D/A A G5

D

Dsus4 D A5

full

full

full

full

82 $\text{full full full full full}$

Free Time

Gtrs. 1 and 2 hold A5 chord

(spoken) It

don't

get

better

baby

A5

Gtr. 3

Gtrs. 1 and 2

85 full full full

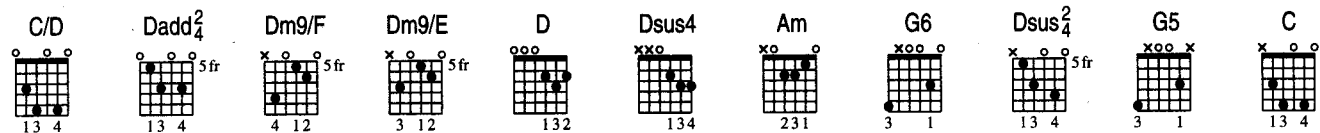
THE BLESSED HELLRIDE **BLACK LABEL SOCIETY**

WORDS AND MUSIC BY Zakk Wylde TRANSCRIBED BY Jeff Perrin

Gtr. 1 is in dropped-D tuning (low to high: D A D G B E).

Bass tuning (low to high: E A D G).

Chords for Gtr. 1 (acous.)



A Intro (0:00)

Moderately Slow Rock ♩ = 78

C/D Dadd²₄ Dm9/F Dm9/E

Gtr. 1 (acous.)
Rhy. Fig. 1
let ring throughout

1 *mf* * repeat previous chord

3 *mf* end Rhy. Fig. 1

C/D Dadd²₄ Dm9/F Dm9/E

Gtr. 1 plays Rhy. Fig. 1 (see meas. 1)

Bass
Bass Fig. 1 (repeat previous two measures) 2 end Bass Fig. 1

mf

B Verses (0:25, 1:26)

1. Break me the down lines and roll ain't me once again
2. Through the lines in between

9 C/D Dadd²₄ Dm9/F Dm9/E

Gtr. 1

Bass plays Bass Fig. 1 twice (see meas. 5)

Got no time to think of now and then
Gardens of filth the obscure and the obscene

11 C/D Dadd²₄ Dm9/F Dm9/E

Catch my breath pick myself up off the floor One more drink A nervous breakdown then another war
Catch my breath pick myself up off the floor One more drink A nervous breakdown then another war

13 (repeat previous four measures) 4

As heard on the Black Label Society's Spitfire recording *The Blessed Hellride*

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THE BLESSED HELLRIDE **BLACK LABEL SOCIETY**

C (0:49, 1:50)

D 1st and 2nd Choruses (0:55, 1:56)

Oh you can never get too
Am

[illegible]

low when you're so damn high

G6 D Dsus4 D

20 0 3 4 5

let ring

5 (5) 5 (5) 5

3

7

5

end Bass Fig. 2

23 Oh Am been out rollin' G6 on the blessed hellride

let ring

let ring

1. _____ (go back to **B**)

C/D Dadd $\frac{2}{4}$ Dm9/F Dm9/E C/D Dadd $\frac{2}{4}$ Dm9/F Dm9/E

Gtr. 1 plays Rhy. Fig. 1 simile (see meas. 1)

Bass

25 *Bass Fill 1.*

25 Bass Fill 1-----let ring-----

You can never get too low when you're so damn high on the blessed hellride
Am G5

29

Gtr. 1

Rhy. Fill 1

Dadd $\frac{2}{4}$ Dsus $\frac{2}{4}$ Dadd $\frac{2}{4}$ Am G5

Bass

Bass Fig. 3
let ring

E (2:27)

$$C/D \quad Dadd_4^2$$

33 Gtr. 1

Bass plays Bass Fill 1 (see meas. 25)

[F] Guitar Solo (2:39)

$$C/D \quad Dadd_4^2$$

Gtr. 1 plays Rhy. Fig. 1 twice simile (see meas. 1)

Gtr. 2 (elec. w/clean tone)

[illegible][illegible]

40

full

Dm9/F

Dm9/E

C/D Dadd $\frac{2}{4}$

full

13 (13) 10 13 10 13 10 13 12 10 12 14 13 13

13 12 (12) 10 12 (12) 0 8

(19)

full

13 (13) 10 13 13 12 10 (10) (10)

42 P.M. Dm9/F Dm9/E

8-10-10-10 8-8-10-10 11-11-12-12 10-10-12-12 10-10-X-10 12 (12) 10 12 10 12

P.M. 13-13-10-10 13-13-10-10 12-12-10-10 12-12-10-10 12-12-10-10-12-12 10-10-12 12 (12) 10

full

3

THE BLESSED HELLRIDE **BLACK LABEL SOCIETY**

G Bridge (3:03)

Oh when will my work be done ah
 Oh when will my work be done yeah
 Oh

C Dadd²₄ C G6

43 Gtr. 2 (first time only) (play 3 times)

Gtr. 3 (first time only) (play 3 times)

Gtr. 1 (play 3 times)

Bass (play 3 times)

H 3rd Chorus (3:28)

Oh you can never get too low when you're so damn

47 Gtr. 1

Bass plays Bass Fig. 2 simile (see meas. 19)

49 high Dadd²₄ Dsus²₄ Dadd²₄ Oh Am been out rollin'

52 G6 Dadd²₄ Dsus²₄ on the blessed hellride

54 Dadd²₄ You can never Am get too low when you're so damn high on the blessed hellride G5

Bass plays Bass Fig. 3 (see meas. 31)

I Outro (3:58)

C/D Dadd²₄ Dm9/F Dm9/E D

57 Gtr. 1 (play 4 times)

Bass (4th time) * Chord in parenthesis played first and second times only. (play 4 times)

Bass plays Bass Fill 1 first time (see meas. 25)

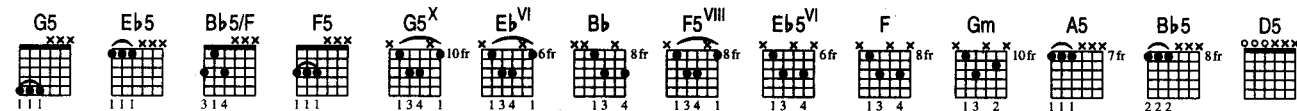
NUMB LINKIN PARK

WORDS AND MUSIC BY Linkin Park TRANSCRIBED BY Jeff Perrin

All guitars are in dropped-D tuning down one half step (low to high: D \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): D \flat A \flat D \flat G \flat .

All notes and chords sound one half step lower than written (key of G \flat minor).



A Intro (0:03)

Moderate Rock $\text{♩} = 110$

N.C.

*Gtr. 2 (elec. w/light dist. and fast tremolo effect)

Riff A

end Riff A

15-18-15 15- 18-(18) 17- (17) 15-18-15 18- 17-(17) 18- (18) 15-18-15

mf

*synth. arranged for guitar

Gtr. 1 (elec. w/dist.)

Fill 1 fdbk.

pitch: G

B (0:12)

G5

E \flat 5

B \flat 5/F

F5

Gtr. 2 plays Riff A (see meas. 1)

*Gtr. 3 (elec. w/clean tone)

Riff B

(repeat previous two measures)

end Riff B

5 10 8 10 8 10 8 11 8 10 8 10 8 8 8 8 8 2

mp

*synth. piano arranged for guitar

Gtr. 1

Rhy. Fig. 1

end Rhy. Fig. 1

Bass

(w/sub-octave effect)

f

C Verses (0:21, 1:09)

1. I'm tired of being what you want me to be

Feeling so faithless

lost under the surface

2. (you) Can't you see that you're smothering me

holding too tightly

afraid to lose control

G5^X

E \flat VI

B \flat

F5^{VIII}

Gtr. 4 plays Riff C twice on second verse (see meas. 17)

Gtr. 3 w/pick and finger

9 10 12 12 10 6 8 8 6 10 10 8 8 10 10 8

mf

Bass (w/sub-octave effect)

Bass Fig. 1

end Bass Fig. 1

As heard on Linkin Park's Warner Bros. recording *Meteora*

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NUMB LINKIN PARK

I don't know what you're expecting of me
cause everything that you thought I would be
put under the pressure of walking in front of your shoes
has fallen apart right in front of you

G5^X Gtr. 3 E♭5^{VI} B♭ F5^{VIII} Gtr. 4 (elec. w/clean tone and delay)

13

Bass plays Bass Fig. 1 (see meas. 9)

mp

D Pre-chorus (0:39, 1:27)
(Caught in the undertow Just caught in the undertow) Every step that I take is another

E♭ F Gm

Gtr. 4 Riff C *N.H. > (repeat previous measure)

17

Gtr. 3 *pitch: D. Let harmonic ring throughout.

Bass Bass Fig. 2

(2nd time) **To Coda** ⊕
(skip ahead to meas. 28)

B♭ mistake to you E♭ (Caught in the undertow Just caught in the undertow)

F Gtr. 1 plays Fill 1 (see meas. 4)

20

end Bass Fig. 2

E 1st Chorus (0:52)
I've become so numb I can't feel you there I've become so tired so much more aware
I'm becoming this All I want to do is be more like me and be less like

G5 E♭5 B♭5/F F5 F5

Gtr. 1 plays Rhy. Fig. 1 twice (see meas. 5)
Gtr. 3 plays Riff B twice (see meas. 5)
Bass (sub-octave effect off)

23

end Bass Fig. 3 (w/sub-octave effect)

⊕ Coda (1:35)
(Caught in the undertow Just caught in the undertow) And every second I waste is more than I can take

E♭ F Gm B♭

Gtr. 4 plays Riff C (see meas. 17)
Gtr. 3

28

Bass plays Bass Fig. 2 (see meas. 17)

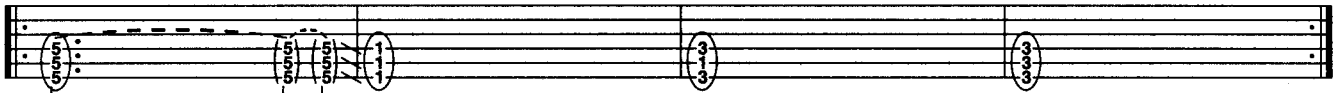
NUMB LINKIN PARK

F 2nd Chorus (1:44)

I've become so numb I can't feel you there I've become so tired so much more aware
I'm becoming Eb5 this Eb5 All I want to do Bb5/F is be more like F5 and be less like

Gtr. 3 plays Riff B (see meas. 5)

32 Gtr. 1



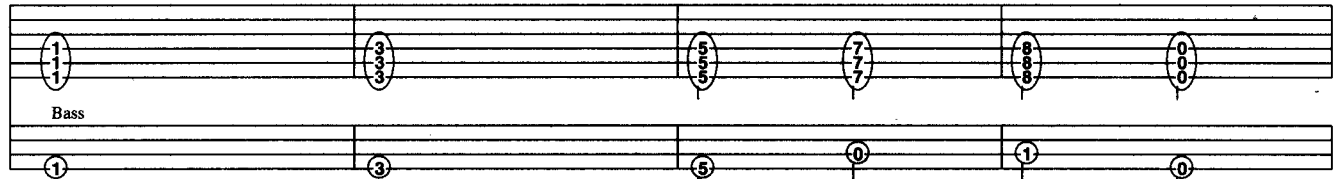
Bass plays Bass Fig. 3 (see meas. 23)

G Bridge (2:01)

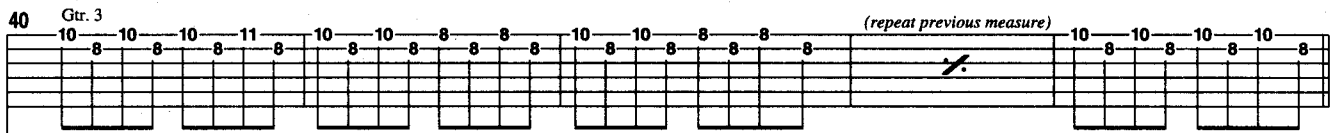
you and I know I may end up failing too
Eb5 Eb5 F5 G5 A5 Bb5 D5

Gtr. 3 plays Riff B (see meas. 5)

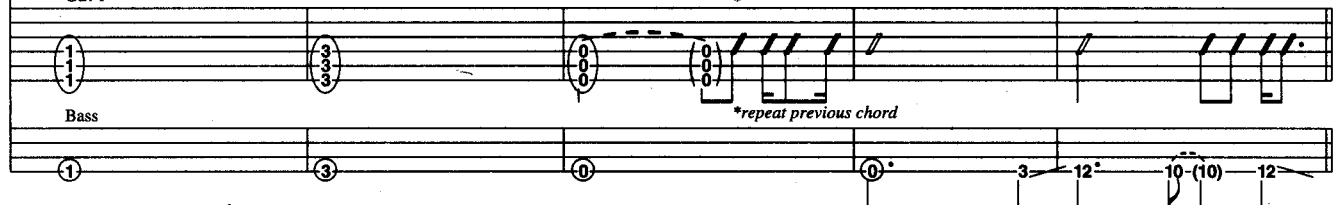
36 Gtr. 1



but I know you were just like me with someone disappointed in you
Eb5 F5 D5



Gtr. 1

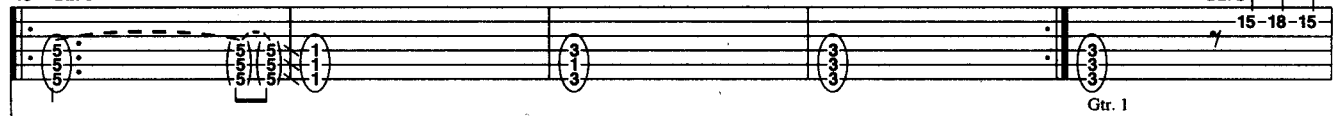


H 3rd Chorus (2:21)

I've become so numb I can't feel you there I've become so tired so much more aware
I'm becoming Eb5 this Eb5 All I want to do Bb5/F is be more like F5 me and be less like

Gtr. 3 plays Riff B (see meas. 5)

45 Gtr. 1



Gtr. 2

Gtr. 1

*Note is played 2nd time only.

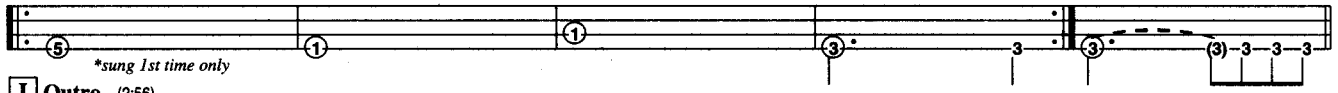
I've become so numb I'm tired of being what you want me to be
(you)* Eb5 (I can't feel you there) Bb5/F F5 me to be

Gtr. 1 plays Rhy. Fig. 1 twice (see meas. 1)

Gtr. 2 plays Riff A twice (see meas. 1)

Gtr. 3 plays Riff B twice (see meas. 5)

50 Bass

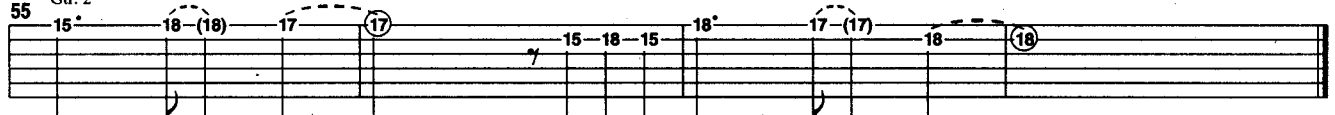


*sung 1st time only

I Outro (2:56)

N.C.

Gtr. 2



WORDS AND MUSIC BY James Hetfield, Lars Ulrich and Kirk Hammett **TRANSCRIBED BY** Kenn Chipkin and Jeff Perrin

Em(add2) C/E Em7add4 Aadd4 G Asus4 G5 F#5 C5 B5 E5 F5 D/A E/B D5^V A5 Esus2

A Intro (0:00)

Moderate Rock ♩ = 94

*Em

Gtr. 1 (elec. w/clean tone, reverb and tremolo)
let ring throughout

let ring throughout

1

TAB

12

(12)

3

3 5 3 2

12

12

(12)

2

2

3

pitch: E

B

pitch: E

B

*Chord symbol reflects implied tonality.

5

12

12

N.H.

12

12

N.H.

(repeat previous measure)

12

12

12

N.H.

pitch: E

B

pitch: E

B

pitch: E

B

G

B (0:20)

Em(add2)
Rhy. Fig. 1

9 Em(add2) C/E Em7add4 Aadd9 G Asus4
Rhy. Fig. 1 end Rhy. Fig. 1

w/half-time feel

Em(add2) C/E Em7add4 Aadd4 G Em(add2) C/E Em7add4 Add4 G Asus4
Gr. 1 repeats Rhy. Fig. 1 three times (see meas. 9) **Gr. 2 doubles Gr. 1*
 12 Bass *Bass Fig. 1*

**Elec. w/clean tone and tremolo effect*

18 Em(add2) C/E Em7add4 Aadd9 G Asus4
end Bass Fig. 1

C 1st Guitar Solo (0:46)

Em(add2) C/E Em7add4
Gtrs. 1 and 2 play Rhy. Fig. 1 four times (see meas. 9)
Gtr. 3 (elec. w/dist.)

21 Gtr. 3 (elec. w/dist.)

Bass repeats Bass Fig. 1 one and one half times simile (see meas. 15)

As heard on Metallica's Elektra recording *Master of Puppets*

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WELCOME HOME (SANITARIUM) METALLICA

25 Em7add4 Aadd4 G Asus4 Em(add2) C/E Em7add4 Aadd4 G Asus4

30 Gtr. 3 full Em(add2) C/E Em7add4 Aadd4 G Asus4

Bass Bass Fig. 2 end Bass Fig. 2



D Verses (1:12, 2:37)

- Welcome to where time stands still
- Build my fear of what's out there

No one leaves and no one will
Cannot breathe the open air

Em(add2) C/E
Gtrs. 1 and 2 play Rhy. Fig. 1 (see meas. 9)
Gtr. 3

Em7add4 Aadd4 G Asus4

33

*Substitute note in parenthesis second time.
Bass plays Bass Fig. 1 (see meas. 15)

Moon is full never seems to change Just labeled mentally deranged They
Whisper things into my brain assuring me that I'm insane

Em(add2) C/E Em7add4 Aadd4 G Asus4

36 Gtrs. 1 and 2

Dream the same thing every night I see your freedom in my sight
think our heads are in their hands but violent use brings violent plans

Em(add2) C/E Em7add4 Aadd4 G Asus4

39

Bass plays Bass Fig. 2 twice (see meas. 30)

No locked doors no windows barred No things to make my brain seem scarred
Keep him tied it makes him well He's getting better can't you tell

Em(add2) C/E Em7add4 Aadd4 G Asus4

42

WELCOME HOME (SANITARIUM) METALLICA

Sleep my friend and you will see that dream is my reality They
 No more can they keep us in Listen damn it we will win They
 *Em(add2) C/E Em7add4 Aadd4 G Asus4
 Gtrs. 3 and 4 (elec. w/dist.)

45 P.M. P.M. P.M.

f

*chord symbols reflect overall tonality.
 **repeat previous chord

Bass
 Bass Fig. 3

end Bass Fig. 3

keep me locked up in this cage Can't they see it's why my brain says rage
 see it right they see it well but they think this saves us from our hell
 Em(add2) C/E Em7add4 Aadd4 G Asus4 G5
 Gtrs. 3 and 4

48 P.M. P.M. P.M.

Bass repeats Bass Fig. 3 simile (see meas. 45)

[E] Chorus (1:50, 3:15) (end half-time feel)

N.C.(E5) G5 F#5 C5 B5 C5 B5 Sanitarium N.C. E5 G5 F#5 C5 B5 C5 B5
 Gtrs. 3 and 4 P.M. P.M.

51

Bass

Leave me be Sanitarium
 N.C.(G5) F5 E5 G5 F#5 C5' B5 C5 B5 N.C.

54 P.M. P.M.

(2nd time) To Coda ⊕
 (skip ahead to meas. 72)

Just leave me alone

E5 G5F#5 C5B5 C5 B5

57 Gtrs. 3 and 4

ff

Gtr. 5 (elec. w/dist.)

WELCOME HOME (SANITARIUM) METALLICA

[F] 2nd Guitar Solo (2:11)

w/half-time feel ♩ = 94

Em(add2)

C/E

Em7add4

Aadd4

G

Asus4

Gtrs. 1 and 2 play Rhy. Fig. 1 four times (see meas. 9)

Gtr. 6 (elec. w/dist.)

Gtrs. 5 and 6

60

*Notes at 22nd fret are played by Gtr. 6.
Bass plays Bass Fig. 1 twice simile (see meas. 15)

Em(add2)

C/E

Em7add4

Aadd4

G

Asus4

63

Em(add2)

C/E

Em7add4

Aadd4

G

Asus4

66

D.S. al Coda ⊕

(go back to [D])

69

⊕ Coda (3:33)

N.C.

E5

G5 F#5

C5 B5

C5

B5

Sanitarium

Gtrs. 3 and 4

72

P.M.

Double Time ♩ = 220

Just leave me alone

N.C.

E5

pick-scrape

75

WELCOME HOME (SANITARIUM) METALLICA

G (3:45)
N.C.(E5)
P.M.

80

Bass Fig. 4

end Bass Fig. 4

84

D5 E5 D5 E5 N.C.(E5) D5 Eb5 D5 Eb5 D5 Eb5 D5 E5

Gtrs. 3 and 4 P.M. P.M. P.M. P.M. P.M. P.M.

Bass repeats Bass Fig. 4 (see meas. 80)

88

D5 Eb5 D5 Eb5 N.C.(E5) D5 Eb5 D5 Eb5 D5 Eb5 D5 E5 N.C.(E5) (play 3 times) end Rhy. Fig. 2

Rhy. Fig. 2 P.M. P.M. P.M. P.M. P.M.

Bass repeats Bass Fig. 4 (see meas. 80)

H Bridge (4:07)
Original Tempo ♩ = 110

92

D5 E5 D5 E5 D5^V D5 E5 F5

Gtrs. 3 and 4

Fear of living on Natives getting restless now Mutiny in the air
Mirror stares back hard Kill it's such a friendly word Seems the only way

Bass

95

D5 E5 C5 B5 N.C.(E5) P.M.

Got some death to do
for reaching out again

WELCOME HOME (SANITARIUM) METALLICA

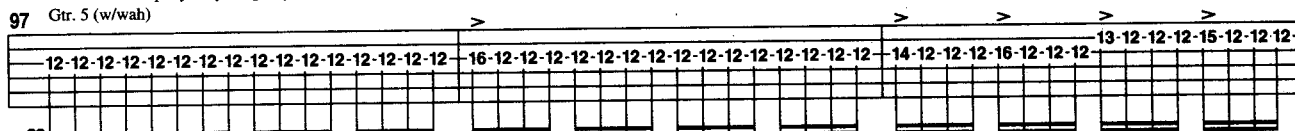
I 3rd Guitar Solo (4:27)

Double Time ♩ = 220

* $(E\flat 5/E)$

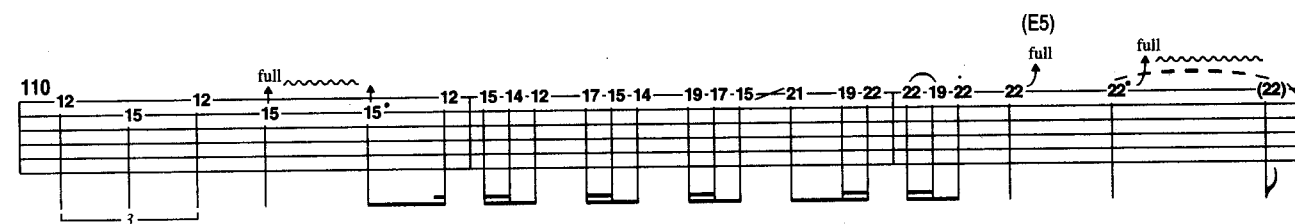
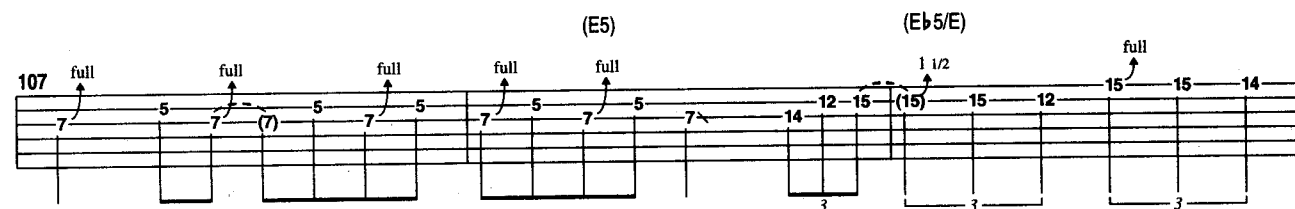
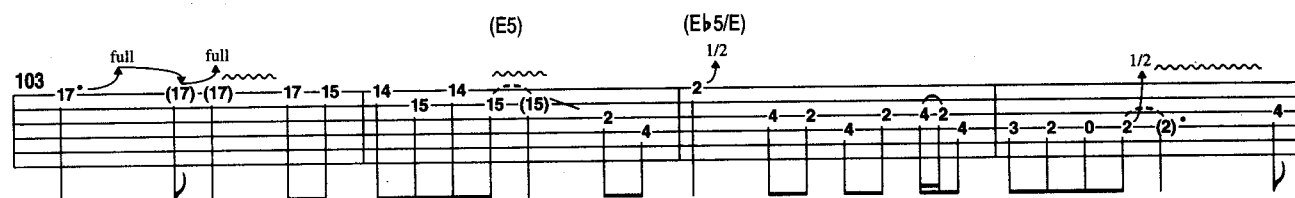
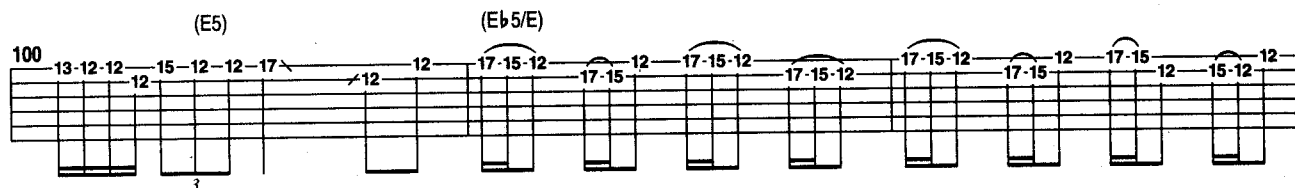
Gtrs. 3 and 4 play Rhy. Fig. 2 four times (see meas. 88)

Gtr. 5 (w/wah)



ff Bass plays Bass Fig. 4 four times (see meas. 80)

*Chord names for this section represent overall tonality.



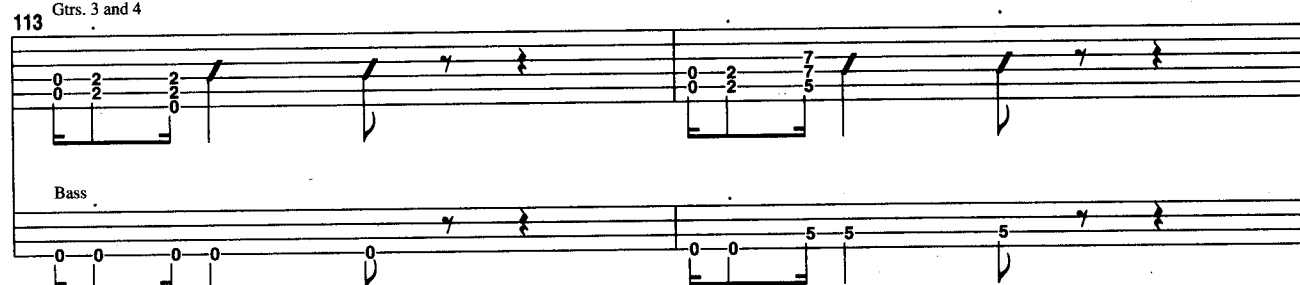
J (4:44)

Original Tempo ♩ = 110

D5 E5

D5 E5 D5^V

Gtrs. 3 and 4



WELCOME HOME (SANITARIUM) METALLICA

115 D5 E5 Gtr. 5 (wah off) D5 E5 D5^V D5 E5 F5 P.M. D5 E5 C5 B5 P.M.

Gtrs. 3 and 4
Rhy. Fig. 3

end Rhy. Fig. 3

Bass
Bass Fig. 5

end Bass Fig. 5

E5 D5^V F5 C5 B5

Gtrs. 3 and 4 play Rhy. Fig. 3 three times (see meas. 115)
Gtr. 5

119 P.M. P.M. P.M.

Bass repeats Bass Fig. 5 three times (see meas. 115)

E5 D5^V

Riff A (both gtrs.)
Gtr. 5

123 P.M. P.M. P.M.

*Gtr. 6
*Gtr. 6 plays first note on repeat only

F5 C5 B5

125 P.M. P.M. P.M.

end Riff A

K 4th Guitar Solo (5:24)

E5 D5 F5 C5 B5

Gtrs. 3 and 4 play Rhy. Fig. 3 twice (see meas. 115)
Gtrs. 5 and 6 repeat Riff A twice (see meas. 123)
Gtr. 7 (elec. w/dist.)

127

Bass plays Bass Fig. 5 twice simile (see meas. 115)

E5 D5

131

WELCOME HOME (SANITARIUM) **METALLICA**

L **Outro** (5:42)

D5 E5

D5 E5 D5^v

D5 E5 F5

D5 E5 C5

D5 E5 B5

Gtr. 5

135

Gtr. 6

Gtr. 7

Gtrs. 3 and 4

Bass

D5 E5

D5 E5 D5^V

D5 E5 F5

**gradually decrease tempo*

D5 E5 C5

B5

139

Gtrs. 3 and 4

P.M. - - -

P.M. ---

P.M. _ _ _ _

P.M. . .

Bass

A5 G5 F#5

Esus2
(trem. pick)

E5

143

P.M. - - - - 7

P.M. - - - - -

(trem. pick)

HOLY WARS...THE PUNISHMENT DUE **MEGADETH**

WORDS AND MUSIC BY Dave Mustaine TRANSCRIBED BY Dave Whitehill and Michael DuClos

Chord diagrams for the song:

E5, F#5, A5, Bb5, F5, B5, B5 II, G5, A5/E, F#, G, A#m, Bm, E5 type2, Em, D#m, A, Bb, GIV, F# III, E5 VII, D#5, C5/G, B5/F#, D5/A, C5, F

*played by Gtr. 2 in meas. 50 and 58

A Intro (0:00)

Tempo 1: Fast ♩ = 172

N.C.(Em)

E5

N.C.(Em)

F#5

N.C.(Em)

Gtr. 1 (w/dist.)

P.M.

P.M.

Gtrs. 1 and 2

(w/dist.)

P.M.

Intro (0:00) musical notation for Gtr. 1 and Bass.

Gtrs. 1 and 2

Musical notation for Gtrs. 1 and 2.

(0:11, 0:25)

N.C.(Em)

A5 Bb5 (Em)

F5B5

Musical notation for the main body of the song.

As heard on Megadeth's Capitol recording *Rust in Peace*

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HOLY WARS...THE PUNISHMENT DUE **MEGADETH**

1. N.C.(Em) B5^{II} G5 N.C.(Em) B5 B^b5 A5 G5
Riff A
 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

12

2. B5^{II} G5 F#5 N.C.(Em) B5 B^b5 A5 G5
Gtr. 2 plays Riff A four times (see meas. 14)
 Gtr. 1 P.M. P.M. P.M. P.M.

16

Bass Fig. 1

N.C.(Em) B5 B^b5 A5 G5 N.C.(Em) B5
 Gtr. 1 P.M. P.M. P.M. P.M. P.M. P.M.

20

Bass plays Bass Fig. 1 three times (see meas. 18)

B^b5 A5 G5 N.C.(Em) B5 B^b5 A5 G5
 P.M. P.M. P.M. P.M. P.M.

23

MEGADETH

N.C.(Em)
Gtr. 3 (w/dist.)

26

$$f$$

end Rhy. Fig. 1

A horizontal number line with tick marks at 0, 5, and 7. A curved bracket is drawn above the line, spanning from the tick mark at 5 to the tick mark at 7.

end Bass Fig. 2

B5

B5

B5

28

Bass repeats Bass Fig. 2 three times

(1:08)

F#5

F#5

G5

34

5/7

P.M. _ _ _

P.M. _ _ _

P.M. - - -

P.M.

P.M.

P.M. - 7

P.M. - 7

P.M. - 7

5-7 0-0-0

Bass Fig. 3

[illegible]

HOLY WARS...THE PUNISHMENT DUE **MEGADETH**

38 N.C.(Em) G5 A5/E F# G F# G F# G
Gtrs. 1 and 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass *end Bass Fig. 3 Bass plays Bass Fig. 3 two and a half times*

42 N.C.(Em) G5 A5/E F#5 G5 F#5 G5 F#5 G5
Gtrs. 1 and 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

46 N.C.(Em) G5 A5/E F# G F# G5 F#5 G5
Gtrs. 1 and 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

C 1st and 2nd Verses (1:28, 1:51)

1. Brother will kill brother spilling blood across the land
(2.) country that's divided surely will not stand My
N.C.(E5) G F# NC.(E5) A#m Bm A#m N.C.(E5) Em D#m N.C.(E5) F# G
Gtrs. 1 and 2 * * P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass *Bass Fig. 4*

*Gtr. 2 plays notes in parenthesis (G^{IV} and F#^{III}).

Killing for religion something I don't understand
past erased no more disgrace no foolish naive stand The
A G A Bb N.C.(Em) Bb A (Em) Bb5 A5
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

end Bass Fig. 4

MEGADETH

Fools like me who cross the sea and come to foreign lands
 end is near it's crystal clear part of the master plan
 N.C.(E5) G F# N.C.(E5) A#m Bm A#m N.C.(E5) E5^{VII} D#5

Gtrs. 1 and 2

58

P.M. - 7

P.M. - 7

P.M. - 7

P.M. _ _

P.M. .

G

Bass plays Bass Fig. 4 (see meas. 50)

*Gtr. 2 plays notes in parenthesis (G^{IV} and $F^{\sharp III}$).

**Ask the sheep for their beliefs
Don't look now to Israel**

A

Do you kill on God's command
it might be your homelands

N.C.(E

N.C.(Em)

Bb5 A5

2. A

62

P.M. - 7

P.M.

P.M.

P.M. . .

F.IV. - -

Holy wars

N.C.(Em)

Gtrs. 1 and 2

P.M.

(2:15)

E5

66

Gtr. 4 (nylon-string acous.)

rit.

Bass

rit.

E5 type2

HOLY WARS...THE PUNISHMENT DUE **MEGADETH**

D Bridge (2:26)

Tempo 2: Fast ♩ = 128

Upon my seat of my judgement podium as the know bang it all scholar Down in
Up on my soapbox a leader out to change thou the could world Down the law my pulpit
as the holier than C5/G B5/F# C5/G B5/F# C5/G D5/A
Gtrs. 1 and 2

72 P.M. P.M. P.M. P.M. (play 4 times)

Bass (play 4 times)

E Intro to "...The Punishment Due" (2:42)

God
E5 N.C.(Esus2) C5 N.C.(Esus2) B5 G F# E5 F# F E5
Gtr. 2

74 Gtr. 1 P.M. P.M. P.M.

Bass

78 E5 C5 G F# N.C. F N.C. E5

P.M. P.M. P.M.

HOLY WARS...THE PUNISHMENT DUE MEGADETH

3rd and 4th Verses (2:57, 3:52)

Half-time Feel

3. Wage
(4.) killed

the war
my wife and my baby

on organized crime

with hopes to enslave me

E5 N.C.(Esus2)

C5

E5 N.C.(Esus2)

G F# N.C.

F# F N.C.

F E5

Gtrs. 1 and 2

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

82

Bass
Bass Fig. 5

end Bass Fig. 5

Sneak

First attacks
mistake

repel down the rocks

behind the lines
Last mistake

E5 N.C.(Esus2)

C5

E5 N.C. (Esus2)

G F# N.C.

F# F N.C.

F E5

86 (repeat previous four measures)

4

Bass repeats Bass Fig. 5 twice

Some people risk to employ me
Paid by the alliance

Some people live to destroy me
to slay all the giants

E5 N.C.(Esus2)

C5

E5 N.C. (Esus2)

G F# N.C.

F# F N.C.

F E5

90

Ooh either way they die
Next mistake

They die
No more mistakes

(2nd time) To Coda
(skip ahead to meas. 110)

E5 N.C.(Esus2)

C5

E5 N.C.(Esus2)

G F# N.C.

F# F N.C.

F G

Gtrs. 1 and 2

P.M.

P.M.

P.M.

P.M.

P.M.

94

Bass

1st Guitar Solo (3:28)

N.C.(G7)
Rhy. Fig. 2

(Bb sus2)

F5 F#5 N.C.(G7)
end Rhy. Fig. 2

N.C.
(Bb sus2)

98

Gtrs. 1 and 2

Bass

Bass Fig. 6

HOLY WARS...THE PUNISHMENT DUE **MEGADETH**

101 ^{full} (20) ^{full} (20) ^{full} (20) F5 F#5 N.C.(G7) 1 1/2 (24) 1 1/2 (24) 1 1/2 (24) 1 1/2 (24) N.C.(Bbsus2) F5 F#5


P.M.

104 N.C.(G7) G F# N.C. F# N.C. F E5 N.C. E5

8 8/10 10 10/11 11 11/13 13 13/18 18 18/15 15 15/18 18 18/17 17 17/15 15 15/17 17 17/15 15 15/16 16

P.M. P.M.

end Bass Fig. 6

D.S. al Coda 
(go back to **[F]**)

4. They

107 C5 V. N.H. E5 N.C.(Esus2) G F# N.C. F N.C. E5

Gr. 3 5 5 5 5 Gr. 2 2 0 2 3 2 2 0 1 0 2 0

P.M. P.M. P.M. P.M.

 **Coda**

[H] 2nd Guitar Solo (4:22)

N.C.(G7) (Bbsus2) (G7) (Bbsus2)
Gtrs. 1 and 2 play Rhy. Fig. 2 four times (see meas. 98)

Gr. 3

(full)

110 (5) (5) 9 5 3 5 3 5 3 6 (6) 6 8 8 3 5 5 5 7 5 0 5 7 6 8 6 8 6 7 6 6 (6) (6) 7 10 (10) 10 15 14

P.M. full

Bass plays Bass Fig. 6 (see meas. 98)

HOLY WARS...THE PUNISHMENT DUE MEGADETH

(G7) (Bbsus2) (G7) G F# N.C. F# F N.C. F E5

114

I 3rd Guitar Solo (4:38)

Tempo 1 ♩ = 172

E5 N.C.

Gtrs. 1 and 2

N.H.

P.M.

G5 E5

F#5 G5

F#5

G5

F#5

G5

118

*Bass

*Substitute notes in parenthesis second time.

E5 G5 E5 F#5 G5 F#5 G5 F#5 G5 full

122 Gtr. 3 (2nd time only)

fdbk. fdbk. fdbk. fdbk.

(14) (14) (14) (14) (14) 14

pitch: A A A (A) B A

Gtrs. 1 and 2

N.H.

P.M.

P.M.

P.M.

P.M.

P.M.

Bass

(4:59)

E5 N.C.

E5 G5 E5

F#5 G5

F#5

G5

F#5

G5

126

grad. bend full fdbk. full grad. bend full full full full full

(17) (17) (17) 17 (17) (17) (17) (17) (17) (17) (17) (17) (17) (17)

Rhy. Fig. 3

N.H.

P.M.

P.M.

P.M.

P.M.

P.M.

end Rhy. Fig. 3

Bass Fig. 7

end Bass Fig. 7

MEGADETH

153

F#5 G5 E5 G5 E5

J 5th Verse (5:42)

5. Fill the cracks in with N.C.(Em)

Gtr. 3

F# G5 F#5 G5 N.C.(Em) B5

156

full full full full full full

slow dive w/bar -1/2

Gtrs. 1 and 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass

N.C.(Em)

B5

N.C.(Em)

Gtr. 3

Gtr. 3

160 Gtr. 3

-1 -1 1/2 -2 1/2 -3 1/2 -2 1/2 -1 1/2 1/2

Bass plays Bass Fig. 2 three times (see meas. 26)

0 - ver -

Gtr. 3

Gtr. 5 (w/dist.)

164 Gtr. 3

Gtr. 5 (w/dist.)

Bass

Gtr. 5

168

Bass

HOLY WARS...THE PUNISHMENT DUE **MEGADETH**

scream of the mercy

N.C.(Em) N.C.
Gtrs. 1, 2 and 5

172

killings Mercy killings Mercy
N.C.(Em) B5 N.C.(Em) B5
Gtrs. 1 and 2 play first bar of Rhy. Fig. 1 four times (see meas. 26)
Gtr. 1 P.M. P.M. P.M. P.M.

175

Bass plays first bar of Bass Fig. 2 four times (see meas. 26)

killings killings killings killings
N.C.(Em) N.C.(Em) N.C.(Em) N.C.(Em)
Gtrs. 1 and 2 P.M. P.M. P.M. P.M.
(repeat previous measure)

179

Bass

K Outro (6:22)

Half-Time Feel

F#5 G5 F#5 G5 F# G F# G F# G A5/E
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

183

Next thing you know they'll take my thoughts a - way
F#5 G5 F#5 G5 F#5 G5 N.C.(E5) E5
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

187